



DEPARTMENT OF
MUSIC

Concert Band

Wendy J Grasdahl, Conductor

Sunday, December 3, 2006 at 3:00 pm



Convocation
Hall

Arts Building
University of Alberta

Concert Band 2006 – 2007
Wendy J Grasdahl, Conductor

Programme

H.R.H. The Duke of Cambridge,
Op.60 (1957)

Malcolm Arnold
(1921 – 2006)

Moorside Suite (1928)

1. Scherzo
2. Nocturne
3. March

Gustav Holst
(1874 – 1934)
arr. Gordon Jacob

Resurgam “ I Shall Rise Again “ (1950)

Eric Ball
(1903 – 1989)
arr. Geoffrey Brand

Intermission

Fugue a la Gigue, BWV 557

J.S. Bach
(1685 – 1750)
arr. Gustav Holst

Angela Schroeder, conductor

Colonial Song (1928)

Percy Grainger
(1882 – 1961)

Pineapple Poll (1952)

1. Opening Number
2. Jasper's Dance
3. Poll's Dance
4. Finale

Arthur Sullivan
(1842 -1900)
arr. MacKerras/Duthoit

Programme Notes

Sir Malcolm Arnold CBE (1921-2006) He was educated in various schools until he was thirteen; then for the next four years he studied privately. In 1938 he won a scholarship to the Royal College of Music in London, where he majored in composition under the guidance of the accomplished composer and orchestrator, Gordon Jacob. Meanwhile, he took trumpet lessons from Ernest Hall, solo trumpeter of the BBC Symphony Orchestra. Arnold's work at the Royal College of Music in London earned him the Cobbett Composition Prize in 1941. That same year, he began his career as a professional musician, joining the London Philharmonic Orchestra as third trumpeter. Within a year he graduated to the first chair in the trumpet section. He was called to military service in 1944, but received a medical discharge the following year, becoming second trumpeter and remaining there until 1948. Since that time he devoted his talents principally to composing, and also to conducting.

Arnold's music covers an exceptionally broad field. In addition to four symphonies, a sinfonieta, and a serenade for orchestra, Arnold has to his credit such well known works as *English Dances*, *Scottish Dances*, *Tam O'Shanter* and *Beckus the Dandipratt* Overtures, *Grand, Grand Overture* (for 3 vacuum cleaners, 1 floor polisher, 4 rifles, and full orchestra) from the Hoffnung Music Festival, and he wrote for the Royal Ballet's *Homage to the Queen*. He has composed concerti for flute, oboe, clarinet, horn, organ, harmonica and piano solo or duet, also a serenade for guitar and strings, plus a quantity of music for wind instruments, chamber music for both winds and strings, choral music and piano pieces.

He was exceptionally active as a film composer. Included among his works in this medium are *Suddenly Last Summer*, *Hobson's Choice*, 1984, *The Inn of the Sixth Happiness* and the immensely popular *Bridge on the River Kwai*. Sir Malcolm Arnold died on September 23, 2006.

H.R.H. The Duke of Cambridge March (1957) This stirring march was composed for the centennial of the Royal Military School of Music in 1957 when the Duke of Cambridge (at that time) was Commander-in-Chief of the British Army. The specific dedication on the score reads "To Lt.Col. David McBain". The cantabile melody of the middle section provides contrast to the richly scored opening and grand finale, a contrast between the band sounds of the 19th and 20th centuries.

Gustav Holst (1874-1934) was born at 4 Clarence Road, Cheltenham on 21 September 1874. Although chiefly remembered today as the composer of 'The Planets', he was a prolific composer who wrote in practically every classical genre from solo-song and chamber pieces to massively scored orchestral works and opera. His compositions are intensely original and individual; he was inspired by sources as diverse as Sanskrit and English folk-song and he had an innate understanding of the

descriptive qualities of orchestral instruments and the human voice. After studying at the Royal College of Music, (where he and Vaughan Williams became life-long friends), he worked for the Carl Rosa Opera Company and the Scottish Orchestra playing the trombone, before settling down to a busy life of teaching and composing. He became music teacher at Dulwich Girls' School (1903-20), director of music at St Paul's Girls' School, Hammersmith (1905-34), music director at Morley College (1907-24) and in 1919 professor of music at University College, Reading. A friend of William Morris in his youth, Holst believed passionately in the community spirit of music and that music should be accessible to everyone.

***The Moorside Suite* (1928)** In 1927 Holst was commissioned to write a competition piece for the BBC and the National Brass Band Festival Committee. The result was *The Moorside Suite*. The suite has three movements, and upon a first listen, one hears a noticeable sophistication that was lacking in the military suites. The first movement seems almost reserved in its impact. The rhythm darts about, but the movement does not approach a harmonic climax. The second movement, the "Nocturne," is written beautifully with its descending thirds and sixths. It is a warmth that Holst was just beginning to discover, perhaps only matched by "Love on thy heart," from the *Seven Partsongs* for female choir, or the *Lyric Movement*. He also arranged this movement for strings, and there is a great recording conducted by his daughter, Imogen Holst, on Lyrita. The last movement is reminiscent of the "Marching Song" from *Two Songs without Words*. Composer Gordon Jacob arranged the *Moorside Suite* for strings in 1952 and later made another arrangement of the piece for military band under the title *Moorside March* (the third movement) in 1960. And in 1970 he arranged the *Scherzo* and *Nocturne* (the first and second movements) for military band thus completing the suite in an arrangement for military band

Eric Ball (1903-1989) Eric Ball was a highly respected arranger, conductor and composer for over 50 years. Finding a brass band library or CD collection anywhere in the world which does not include his music is almost inconceivable; his influence on younger conductors and composers, within both Salvation Army and secular ranks, is still considerable. Both of his parents were salvationists who encouraged their son's interest in music from an early age. He played trombone in a Salvation Army young people's band. At age 18 he joined the music editorial department of the Salvation Army and was soon editing, arranging and composing a variety of vocal and instrumental music. In 1927, Ball became an officer in the organization and helped organize the Salvationist Publishing and Supplies Band. He conducted that prestigious group from 1927 to 1939. In 1942 he directed the International Staff Band for a short time but then left the group to tour as a pianist with an ensemble which entertained many of the World War II troops in Europe. Although he did not return to his position with the Salvation Army after the war, Ball credits the Army for much of his own dedication and success as a professional musician – and he was highly esteemed in turn.

***Resurgam*, (a tone poem) (1928)**

The word *resurgam* comes from the Latin word *resurgo*, meaning "to rise again, to appear again, to lift oneself". *Resurgam* means "I shall rise again", the most intimate and personal form of the word. This piece written by "brass banding's mystic" (born on All Hallows Eve) is a true riddle wrapped in a mystery inside an enigma.

Several things point to this conundrum. Ball, a former Salvation Army Officer, elected to use text from the ancient apocryphal book of The Wisdom of Solomon, rather than the more accepted Scriptures. Is the choice of text tied to his bitterness over being pressured to resign his Army commission? If not, why did he select so pointed a text from "secret" and sometimes doubted scriptures? Little is known about the creation of the piece. The composer stated that he did not remember doing it at all. However, the piece didn't magically appear on paper. Clearly much thought went into the writing, the inclusion of quoted tunes or motifs, even the selection of an obscure Latin title. The opening notes also fit the first phrase of the selected text from the Apocrypha if the word "but" is omitted.

"But the souls of the righteous are in the hands of God,
And no torment can reach them.
In the eyes of foolish people they seemed to die,
And their decease was thought an affliction,
And their departure from us their ruin,
But they are at peace".

Resurgam was not available to Salvation Army bands until January, 1967 almost twenty years after it was written. The great British composer/conductor, Elgar Howarth, states: "The spirituality of *Resurgam* as much as its superb scoring has made it the most performed and best loved piece in the band repertoire".

J.S. Bach (1685-1750) is the most famous member of the musical Bach family. During his lifetime, he became renowned mainly for his virtuosity in organ performance. He was not as respected as a composer, with his works being criticized as old-fashioned. His compositions were rediscovered in the mid-19th century, and were then recognized as masterpieces of polyphony. He had a special genius for keyboard compositions, the most famous including the *Goldberg Variations*, *A Musical Offering*, and *The Art of the Fugue*. His compositional output was not limited to the keyboard but also included both sacred and secular vocal music as well as chamber music and orchestral works.

Bach's Fugue à la Gigue was composed in 1928 as part of a commission from the BBC Wireless Military Band. Holst was asked to write a 12-15 minute work for the ensemble, but at the time was too busy to undertake such a project. He agreed to

postpone the project (which would become the masterwork *Hammersmith*) and asked if he could write a “warm-up” piece based on an organ fugue of Johann Sebastian Bach. He chose to use the *Fugue in G major (BWV 577)*, from Book Three of the *Organ Works: Bachgesellschaft*. Holst spoke of the work in an interview:

When I was studying organ some forty years or more ago, it struck me that of all Bach's organ works, just one, this fugue, seemed ineffective on the instrument for which it was composed...I made no attempt to orchestrate it at the time, but when the British Broadcasting Company requested me to write a large work for their military band, I decided to get my hand in – not having written for band for several years – by scoring the *Fugue à la Gigue* before attacking my own work, which was to be the *Prelude and Scherzo Hammersmith*...My publishers, rightfully fearing the opportunities for military band performance of the fugue would be small, insisted on issuing it in an orchestral arrangement, where of course it is likely to have many more performances. I still feel, however, that the band version is far richer and more effective.

The work, in its original version for wind band, was broadcast on July 22nd, 1928, and became an immediate hit, receiving a “record post” from listeners. The work has remained an important and successful work in the repertoire for wind band.

Percy Aldridge Grainger (1882-1961) first studied piano with his mother, a professional teacher; later, with Louis Pabst in Melbourne. At the age of ten he gave a series of recitals which financed his study in Germany. In 1900 he first started his career as concert pianist, with sensational successes in such widely separated places as London, Australia, and South Africa. In 1906 his playing so impressed Edvard Grieg that the latter invited him to his home in Norway. They spent the summer of 1907 preparing for the premiere of the Grieg Concerto, due to be conducted by the composer later that year in Leeds, England. Grieg died before the performance, but Grainger's rendition established him as one of the concerto's great interpreters. He came to America in 1915, winning acclaim for his playing. At the outbreak of World War I he enlisted as an Army bandsman (as an oboist) soon being promoted to the Army Music School. He became a US citizen in 1919, and again made many world-wide tours. For many years he was professor and head of the music department at New York University.

Grainger had no formal training in composition. Of himself he said, “I regard the study of native music and close association with folk-singers (peasants, sailors, etc.) as the most fruitful influence in my creative career.” This folk quality of his music, along with the brilliance as characteristic of his composition as of his playing, plus

an innate harmonic gift give him a high place among 20th century composers.

Colonial Song (1962) Grainger used no traditional tunes in this piece which was written for and about the people in his native Australia. He expressed the wish to “voice a certain kind of emotion that seems to me not untypical of native-born colonials in general.” Concerning colonials he wrote the following:

“Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter-wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art: for instance in Mark Twain’s *Huckleberry Finn*, and in Stephen Foster’s songs. I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here.”

Sir Arthur Sullivan (1842-1900) Arthur Sullivan, unbridled genius of musical theatre, was the son of a military band clarinetist who was the first professor of clarinet when the Royal Military School of Music (Kneller Hall) opened in 1857. Sullivan with his collaborator William Gilbert, wrote numerous popular musical comedies, mostly subtle satires on British political themes. Included in these operettas, which captured the admiration of all English-speaking people, were *The Gondoliers*, *H.M.S. Pinafore*, *The Mikado*, and *Pirates of Penzance*.

Suite from the Ballet Pineapple Poll (1952) The ballet *Pineapple Poll* is a spoof on the Gilbert and Sullivan operettas. The plot is based upon “the Bumboat Woman’s Story” of Gilbert’s *Bab Ballads*, which was later developed by Gilbert into *H.M.S. Pinafore*. The story evolves around Pineapple Poll and her colleagues who are all madly in love with the captain of the good ship H.M.S. Hot Cross Bun. In order to gain admittance to the ship they disguise themselves in sailors’ clothes, a fact which is kept secret from the audience until the near end of the ballet.

According to Charles MacKerras, the British conductor who arranged this ballet, “The score is a patchwork quilt of tunes from most of the Gilbert and Sullivan operettas. Every bar of *Pineapple Poll*, even the short bridge passages, is taken from some opera or other”. *Pineapple Poll* was first performed in March 1959 by the Sadler Wells Theatre Ballet.

WENDY J. GRASDAHL, B.Mus., M.Mus., d.MFA

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, B. C., and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distinguished Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of P.E.I.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and performs with the Mill Creek Colliery Brass Band. Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

ANGELA SCHROEDER, B.Mus., M.Mus., d.MFA, DMA Candidate

A native of Calgary, Angela Schroeder completed undergraduate studies in Music at the University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at the University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Master's program in Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She is currently completing her thesis requirements for her doctoral degree in Wind Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years.

**UNIVERSITY OF
ALBERTA CONCERT
BAND 2006 - 2007
Wendy J Grasdahl,
Conductor**

Piccolo

***Jennifer Kirkaldy**

Flute 1

***Stephanie Stormes**

***Lisa Procyk**

Blaine Thompson

Caitlin Miller Fewer

Meagan Grabowski

Kelsey Hill

Rebecca Hamilton

Flute 2

Nikqueta Chojnacki

Steph Wong

Pamela Zilinski

Kayla Zaozirny

Melanie Armand

Monica Jeremy

Oboe

***Eric Wolfe-Gordon**

Sarah Sims

E-flat Clarinet

Lyndsey Cohen

Clarinet 1

***Janna Trace**

Nita Sankar

Steph Isaac

Collin Rattray

Tony Buchanan

Clarinet 2

Lisa Fedan

Leah Halliday

Vivian Leung

Emilia Lim

Erin Moffatt

Clarinet 3

Kate Marlow

Rebecca Akierman

Carmen Trott

Johnathan Keith

Kathleen Reynolds

Erin Shypanski

Andrew Klarinet

Bass Clarinet

Joanna Gottlob

Bassoon

Lyndsey Cohen

Alto Sax 1

***Jayson Erickson**

Alto Sax 2

Danielle Smith

Christina Williamson

Tenor Sax

Mathew Harris

Baritone Sax

Michael Morimoto

Horn

***Michael Clark**

Travis Flath

Kendra Jocksch
Kayleigh Cline
Jennifer Forbes
Stephanie Wichuk

Trumpet

*Allison Webb
Evan Meyer-Scott
Max Mazur
Justina Watt
Matthew Johnson
Chris McMurren
Lauren Webber
Patrick Corrigan

Trombone

*Craig Goueffic
Nelson Knutson
Brett Feland
Mike Preiksaitis
Nevin Stepan
Amanda Leaf
David Galloway
Kaoru Hino

Euphonium

*Justin Kautz
Peter Marriott
Loreley Will

Tuba

*Stuart Geers
Sara Marsh

String Bass

Mackenzie Cooper

Percussion

*Shaun Hosegood

Trevor Brooke
Tina Chia
Francis Tenorio
Cody Schellenberger
Zach Smith

Piano

Francis Tenorio

Harp

Megan Kan

*Denotes Section Leader

Upcoming Events

December

Monday, 12:00 pm

Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

4 Monday, 7:30 pm

Faculty Recital
Bianca Baciú, piano
with Murray Vaasjo, violin
Ian Woodman, cello
Theme and Variations in F Major,
Op 73 for Piano, Violin and Cello:
Anton Arensky
Sonata in G Minor for Cello and Piano,
Op 19: Serghei Rachmaninoff
Trio in E Minor for Violin, Cello
and Piano, Op 67, No 2:
Dmitri Shostakovich
Studio 27, Fine Arts Building 2-7
Admission: \$15/stud/sen, \$20/adult

4 Monday, 7:30 pm

Grant MacEwan College/University
of Alberta Jazz Bands
Raymond Baril and Tom Dust,
Directors
John L Haar Theatre
Grant MacEwan College
Admission: \$8/stud/sen, \$10/adult
For more information, call 497-4436

5 Tuesday, 8:00 pm

University Symphony Orchestra
Michael Massey, Conductor
"Mahlerfest"
Music of Gustav Mahler
Des Knaben Wunderhorn
Symphony No 4 in G Major
Admission: \$10/stud/sen, \$15/adult

6 Wednesday, 4:00 pm

Composers Concert
Featuring recent works by
U of A Student Composers (Music 259)
Studio 27, Fine Arts Building
Free admission

10 Sunday, 8:00 pm

Electroacoustic Music Concert
Introduction to Music Technology
(Music 245)
Studio 27, Fine Arts Building
Free admission

January

12 Friday, 8:00 pm

Music at Convocation Hall II
Jolaine Kerley, soprano
Timothy Shantz, tenor
Jeremy Spurgeon, piano/harpsichord
English Songs from Dowland to Britten
Admission: \$15/stud/sen, \$20/adult

19 Friday, 8:00 pm

Music at Convocation Hall I
Patricia Tao: CANCELLED
In her place will be
Joachim Segger, piano
Beethoven Piano Sonatas composed
between 1816 and 1822:
Sonata, Op 101
Sonata, Op 110
Sonata, Op 111
Admission: \$15/stud/sen, \$20/adult

21 Sunday, 3:00 pm

Visiting Artist Recital
Richard Raymond, piano
Admission: \$15/stud/sen, \$20/adult

Please donate to Campus Food Bank

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

